Test 3011 Jun 27

Kraftwerk

(1) If asked to make a list of the most influential musicians of the 20th Century most people wouldn't include a German electronic music band from Düsseldorf. (2) Kraftwerk, started in 1969 by Ralf Hütter and Florian Schneider as an experimental rock band, would go on to influence a wide array of artists and change the sound of popular music.

(3) Kraftwerk was a pioneer in electronic instrumentation, including the use of synthesizers, drum machines, and "vocoders," devices that convert the human voice into electronic data and distort it. (4) Vocoders were originally used in the U.S. Navy to encrypt voice communications from ships. (5) Kraftwerk's style was completely original when it first came out and, over the years, the band experimented with a multitude of sounds in their music. (6) On their 1975 album

Autobahn, the band used synthesizers to mimic the noises made by speeding cars and blaring horns. (7) By combining these technical innovations with minimalist lyrics, Kraftwerk created an entirely new sound, one that would change the landscape of popular music.

(8) In 2013 one critic wrote, "No other band since The Beatles has given so much to pop culture." (9) Kraftwerk's influence can be heard in music genres as diverse as synth-pop, techno, and industrial. (10) They also had an effect on rock-and-roll and hip-hop. (11) Musicians as diverse as Depeche Mode, Madonna, David Bowie, Björk, Daft Punk, Kanye West, and Jay-Z have all sampled Kraftwerk.

1. Which transition should be added to the beginning of sentence 2?

   (A) So,
   (B) Apparently,
   (C) Nonetheless,
   (D) Eventually,

2. Which edit is needed to correct sentence 5?

   (A) add a comma after ***style***
   (B) add a comma after ***completely***
   (C) add a comma after ***out***
   (D) add a comma after ***experimented***

3. What sentence would best follow sentence 6 to support the argument presented in the passage?

   (A) This technique would be commonplace by the 1990s.
   (B) No one had successfully incorporated sounds from daily life into popular music like this before.
   (C) *Autobahn* went on to become Kraftwerk's most commercially successful album.
   (D) Although *Autobahn* was groundbreaking, it did not break into the top 25 on any pop charts.

4. Which of the following sentences is irrelevant to the passage as a whole and, thus, should be deleted?

   (A) 2
   (B) 4
   (C) 6
   (D) 10

5. **What is the best way to combine sentences 9 and 10 in order to make the passage more concise?**

   (A) **Kraftwerk's influence can be heard in music genres as diverse as synth-pop, techno, and industrial, as well as more mainstream genres like rock-and-roll and hip-hop.**
   (B) **Because Kraftwerk influenced more mainstream genres like rock-and-roll and hip-hop, we are less aware of its impact on synth-pop, techno, and industrial music.**
   (C) **Kraftwerk has influenced a large number of very diverse types of music such as synth-pop, techno, and industrial, and they also influenced more mainstream types of music like rock-and-roll and hip-hop.**
   (D) **Even though Kraftwerk has influenced styles like synth-pop, techno, and industrial, they also have had an impact on other styles of music like rock-and-roll and hip-hop.**

6. **Which conclusion should be added to the end of the passage to strengthen its argument?**

   (A) **In recognition of their impact on modern music, Kraftwerk won a Lifetime Grammy Award in 2014, and the band's work continues to influence musicians to this day.**
   (B) **Many musicians have joined and left Kraftwerk since it was founded, but Hütter is the only original member still active in the band today.**
   (C) **Commercially, Kraftwerk was never as successful as many of the bands it influenced.**
   (D) **Little is known about the private lives of the band members because they never grant interviews.**

Passage III

HUMANITIES: Passage A is adapted from the article "The Animated Worlds of Basil Twist" by Eileen Blumenthal (©2005 by Theatre Communications Group). Passage B is adapted from the article "Dancing 'Like a Fish' in Underwater Puppet Theater" by Robert Greskovic (©2003 by Dow Jones and Company, Inc.).

Passage A by Eileen Blumenthal

"I feel like I'm a little old-fashioned," says master puppeteer Basil Twist.

Old-fashioned? Twist staged *Symphonie Fantastique* (1998) in a 1,000-gallon tank of water. For *Red Beads* (2005), he animated the scenery with electric fans, while live actors played the human characters. His puppets for both *Symphonie Fantastique* and *Petrushka* (2001) included unadorned lengths of fabric.

Actually, the contradiction is only skin-deep. Whatever techniques Twist uses for a particular show, the core for him is the age-old basis of puppetry: as he puts it, "animating—giving breath and soul—to something inanimate."

Thinking back to a festival he attended on the theme "music and puppetry," Twist recalls, "There was a lot of Baroque music played on strange instruments, but it wasn't a puppet show."

Twist decided he would create a visual equivalent of a musical work using totally abstract puppets—pieces of fabric, feathers, tinsel, poles, non-figurative cutouts. Light of varying color and intensity, sometimes smooth, sometimes in bursts, would underscore the emotion in the music. And—the clincher—he would get a sense of otherworldliness and (literal) fluidity by staging the show *underwater* in a giant tank. To animate this world, hidden puppeteers would work from the sides of the tank and suspended above it in harnesses.

Twist did temper the abstraction, in a way, by choosing Hector Berlioz's programmatic *Symphonie Fantastique*, which tells in music a story of an artist's obsession with a woman. But Twist chose the work despite rather than for its story. He liked the music's emotional richness and dramatic structure. And even for viewers who knew the "plot" (not mentioned in Twist's program), objects refused to have clear identities. The silk that swirled and swooped to a violin melody could be an image of the protagonist's beloved, or it could be his mood, or it could be a breeze. Or all of them. The rigid vertical forms could be a vision of prison bars, or a feeling of being pursued, or of being doomed. Or all of them.

Passage B by Robert Greskovic

In an attempt to define music-inspired choreography, George Balanchine suggested that "it was like an aquarium: music was all around and the dancer was like a fish." *Symphonie Fantastique*, Basil Twist's enchanting, underwater presentation of puppet theater to Hector Berlioz's famed composition of the same name, takes such a thought at face value and swims to glory with it.

It's hard to suggest with words just what Twist's *Symphonie* does with the music and within the 1,000-gallon tank. Connections to Disney's 1940 animated film *Fantasia* come readily to mind, but the one-for-one, note-for-note Mickey Mouse emphasis favored by Disney's gifted animators isn't Twist's way; he works for a less literal, more free-spirited vision.

The cast of floating and swirling "characters" ranges from geometric, flat shapes to anthropomorphic figures, in the form of whisked lengths of fabric, unfurled sheets of cloth, and a variety of fringed pieces reminiscent of feathers, cheerleader pompons or angel-hair-like curtains of filament.

Berlioz's 1830 symphonic composition comes down to us shot through with impetuous passion. Its five movements each have poetic headings, "A Ball" and "Dream of a Witches' Sabbath," for example, and were further elaborated by the composer with specific program notes. Berlioz didn't insist on publishing the individual episodes he imagined, but he did want his movement titles printed whenever his symphony was played. Twist uses Berlioz's titles, but not the program notes. His fantastical symphony is storyless but by no means lacking in character, or even characters. Whenever the music's recurring theme is heard, suggesting the compelling beloved of the original narrative, Twist brings in his most gracefully swimming swath of white fabric, which variously takes the shape of an eel, a stingray or a wisp of smoke potent enough to cut through watery depths.

The aquatic world through which *Symphonie*'s recurrent white figure winds, slips and streaks is rich with musically motivated activity. Sometimes, especially in the little pauses between movements, you can hear some sloshing from puppeteers readying their labors. Rather than distracting from the dreamlike nature of the silken proceedings, these signs of human activity help give the show an added gravity. If Twist's symphonic achievement were created by carefully edited animation it would be remarkable enough, but the fact that it's done live, by unseen manipulators working through water, makes his theatrical marvels all the more amazing.

Passage A.

7 In Passage A, the author refers to *Red Beads* and *Petrushka* primarily to:

A. indicate that Twist produced other puppet shows inspired by Berlioz.
B. provide examples of Twist's nontraditional approach to puppetry.
C. emphasize the differences between Twist's *Symphonie Fantastique* and his earlier work.
D. explain how prolific Twist has been as a puppeteer.

8 According to Passage A, which of the following items were used as puppets in Twist's *Symphonie Fantastique* ?

I. Poles
II. Tinsel
III. Electric fans
IV. Lengths of fabric

F. I, II, and III only
G. I, II, and IV only
H. II, III, and IV only
J. IV only

9 As it is used in line 35, the word *clear* most nearly means:

A. luminous.
B. innocent.
C. definite.
D. legible.

Passage B.

10 The author of Passage B regards Twist's *Symphonie Fantastique* with what could best be described as:

F. distanced objectivity.
G. mild criticism.
H. open appreciation.
J. strong disappointment.

11 The author puts quotation marks around the word *characters* in line 57 most likely to:

A. reveal the author's doubt that puppets can play realistic roles in theatrical performances.
B. highlight the eccentric personalities of Twist's puppets.
C. emphasize that Twist pushes the limits on what can be considered a character.
D. indicate that the term is taken directly from Balanchine.

12 According to Passage B, which of the following requirements, if any, did Berlioz specify regarding the use of his *Symphonie Fantastique* ?

F. Berlioz's story line should be featured whenever *Symphonie Fantastique* is played.
G. Berlioz's movement titles should be printed whenever *Symphonie Fantastique* is played.
H. Any adaptation of Berlioz's music should maintain the original title.
J. Berlioz made no specific requirements regarding the use of his compositions.

13 In lines 86–87, the phrase "signs of human activity" most nearly refers to:

A. pulsating light.
B. sloshing sounds.
C. individual notes of music.
D. the human gracefulness of silk in water.

both passages.

14 Which of the following statements best captures the main difference in the scope of information presented in the two passages?

F. Passage A is a profile of Twist with particular attention to his *Symphonie*, while Passage B is a review of Twist's *Symphonie* itself.
G. Passage A is a critique of Twist's work as a whole, while Passage B is a persuasive piece on the importance of live theater.
H. Passage A is a biography discussing Twist's life and education, while Passage B is an argumentative piece about Twist's place among leading puppeteers.
J. Passage A is a historical overview of the uses of Berlioz's *Symphonie*, while Passage B is a comparison of Disney's *Fantasia* and Twist's *Symphonie*.

15 Compared to Passage A, Passage B includes more information about:

A. Twist's aspirations as a puppeteer.
B. the development of Twist's career.
C. the dimensions of the water tank.
D. Berlioz's original symphony.

16 The authors of Passages A and B would most likely agree that the overall feeling Twist created in his *Symphonie* could best be described as:

F. dreamlike.
G. tranquil.
H. confused.
J. melancholy.

Passage IV

NATURAL SCIENCE: This passage is adapted from the article "The Magic Forest: Where Poplars Are Purifying the Planet" by Dava Sobel (©2009 by Discover Media LLC).

A legacy of the Argonne National Laboratory's early foray into atomic energy lies buried here on its campus, about 25 miles southwest of Chicago. Although solid wastes from all sorts of experiments have been sealed in a landfill, certain liquids, mostly chlorinated solvents like trichloroethane, still taint the water that runs under the site. The ongoing attempt to remove these contaminants occupies an enormous experimental facility that covers four acres and looks like a forest.

"I like to brag that I have the biggest lab at Argonne," says agronomist Cristina Negri, indicating an expanse of 900 poplars and willows growing in rows. The trees stand about 30 feet high. More important, their roots extend 30 feet down, where they tap the contaminated aquifer and literally pull pollutants out of the ground.

Under normal circumstances, tree roots prefer to sip water from sources as close as possible to the surface. But these trees don't have that option. They are set into plastic-lined pits that force their roots to tunnel deep for drink. The roots lift the contaminated water into the tree trunks, where transport tissues conduct it on up to the branches and leaves. From there, as droplets transpire through leaf pores, the water evaporates and sunlight breaks down the dissolved solvent molecules, rendering them harmless.

Before the willows and poplars took over the job of wastewater management, Argonne was using extraction wells to pump contaminated water to a treatment plant. But the static mechanical pumps could not chase after groundwater that continually changed course through the complex terrain. The natural pump of a willow or poplar, on the other hand, is not only self-sustaining but so water-loving that it will snake down or fan out as far as need be to reach moisture.

Negri's trees each pump as much as 26 gallons of water per day at their summer peak. She measures the daily flow through the trunks by inserting probes that transmit data to solar-powered recorders mounted on tripods nearby.

In summer, trichloroethane levels generally run high (several thousand parts per billion), but in winter, after the leaves fall, the roots stop pumping and the bare branches bear no sign of contamination. Since the trees don't accumulate any permanent residue of pollution, they can eventually be chopped down and chipped, their remains distributed around other plantings for soil enrichment.

The technical term for this green, and increasingly prevalent, form of environmental cleanup is phytoremediation. At Argonne it will give way, over the next 20 to 30 years, to ecological restoration, as the pollutants are removed and the worker trees replaced by bur oaks and other hardwoods native to the Great Lakes region.

A second experimental forest, in Murdock, Nebraska, is helping the U.S. Department of Agriculture address the mess that it made in corn-belt communities during the 1960s, when storage drums full of grain were routinely fumigated with carbon tetrachloride to control pests. The colorless liquid seeped into the ground and continues even now to foul the local water supply.

When members of the Argonne team arrived at Murdock in 2004 for an initial assessment, they found trace levels of "carbon tet" in the resident vegetation. Their solution, implemented the next year, was to create an instant forest. Most of the 2,000 planted saplings were poplars and willows, the same types that had demonstrated their effectiveness in Illinois.

By 2007, two years after planting, the exact location of the underground plume of contamination could be mapped from the surface by examining the trees. Even in summer, trees in some areas tested clean while those in others were steadily bringing up carbon tetrachloride. Meanwhile, all the trees seemed to have enjoyed unusually rapid growth thanks to another pollutant in the Murdock soil: nitrate, possibly from fertilizers applied in the surrounding cornfields.

The compatibility of the forest and the fields conjures another poplar dream of combining remediation with energy production. Negri's colleagues have looked to the poplars as a possible source of ethanol for biofuel. The trees' need for plentiful water seemed at first to make them a poor choice, since water itself is likely to become scarce. But if the trees can slake their thirst with polluted water, and if they can grow on marginal land ill-suited for crops, then their promise as an alternate energy source grows doubly green.

17 The primary purpose of the passage is to:

A. call attention to certain irresponsible waste disposal practices.
B. spotlight an environmentally friendly way to clean up contaminated water.
C. identify and describe several diverse uses for poplar and willow trees.
D. explain how vegetation becomes contaminated by leaking landfills.

18 The main purpose of the first paragraph is to:

F. illustrate how the Argonne National Laboratory generated waste from experiments.
G. explain why there is experimental work being done to remove contaminants at Argonne.
H. prove that the chlorinated solvents used at Argonne are harmful to the environment.
J. describe how contaminants leaked from a sealed landfill at Argonne.

19 According to the passage, the poplars and willows at Argonne are more efficient than extraction wells at removing contaminated water because the trees can:

A. remove a greater variety of contaminants.
B. be planted on complex terrain.
C. pump more water by the hour.
D. seek out the contaminated water.

20 The main idea of the last paragraph is that poplars may eventually:

F. grow on land ill suited for crops.
G. subsist purely on polluted water.
H. become resistant to pollutants.
J. become a viable source of energy.

21 According to the passage, the poplars and willows at Argonne are placed in plastic-lined pits in order to:

A. prevent any pollutants absorbed by the trees from seeping into the surrounding soil.
B. stop other species of trees from growing in the Argonne forest.
C. force the trees' roots to tunnel deep for water.
D. make it easier for scientists to monitor the trees.

22 According to the passage, what ultimately happens to the contaminants in the trees at Argonne?

F. They transpire through the trees' leaves and then break down in sunlight.
G. They are funneled to the trees' leaves, where they stay until the leaves fall to the ground in winter.
H. They leak out through the trees' branches, which bear no signs of contamination.
J. They remain in the trees until the trees are chopped down and chipped.

23 The passage states that contamination levels at Argonne generally run high during which season?

A. Spring
B. Summer
C. Fall
D. Winter

24 According to the passage, what effect, if any, does Argonne's contaminated water have on the poplar and willow trees that absorb it?

F. The trees must eventually be destroyed because they become contaminated.
G. The trees grow more rapidly than other trees in the area.
H. The trees show no permanent signs of pollution.
J. The trees develop tangled root systems.

25 Based on the passage, phytoremediation can best be described as:

A. the practice of using trees to remove contaminants from the environment.
B. the practice of replanting native species in a formerly polluted area.
C. a process by which harmful contaminants leak into soil and groundwater.
D. a method of replacing poplar and willow trees in polluted areas with hardier trees.

26 The passage most strongly suggests that nitrate:

F. can act as both a contaminant and a nutrient.
G. is difficult to clean up once it has entered soil.
H. has no effect on poplar and willow trees.
J. aids in the rapid growth of corn without damaging surrounding soil.

Note: Pay particular attention to the requirements of questions that contain the words NOT, LEAST, or EXCEPT.

Questions 1-11. Read the following passage carefully before you choose your answers.

To George F. Babbitt, as to most prosperous citizens of Zenith, his motor car was poetry and tragedy, love and heroism. The office was his pirate ship but the car his perilous excursion ashore.

Among the tremendous crises of each day none was more dramatic than starting the engine. It was slow on cold mornings; there was the long, anxious whirr of the starter; and sometimes he had to drip ether into the cocks of the cylinders, which was so very interesting that at lunch he would calculate it drop by drop, and orally calculate how much each drop had cost him.

This morning he was darkly prepared to find something wrong, and he felt belittled when the mixture exploded sweet and strong, and the car didn't even brush the door-jamb, gouged and splintery with many bruisings by fenders, as he backed out of the garage. He was confused. He shouted "Morning!" to Sam Doppelbrau with more cordiality than he had intended.

Babbitt's green and white Dutch Colonial house was one of three in that block on Chatham Road. To the left of it was the residence of Mr. Samuel Doppelbrau, secretary of an excellent firm of bathroom-fixture jobbers. His was a comfortable house with no architectural manners whatever; a large wooden box with a squat tower, a broad porch, and glossy paint yellow as a yolk. Babbitt disapproved of Mr. and Mrs. Doppelbrau as "Bohemian." From their house came midnight music and obscene laughter; there were neighborhood rumors of bootlegged whisky and fast motor rides. They furnished Babbitt with many happy evenings of discussion, during which he announced firmly, "I'm not straitlaced, and I don't mind seeing a fellow throw in a drink once in a while, but when it comes to deliberately trying to get away with a lot of hell-raising all the while like the Doppelbraus do, it's too rich for my blood!"

On the other side of Babbitt lived Howard Littlefield, Ph.D., in a strictly modern house whereof the lower part was dark red tapestry brick, with a leaded oriel, the upper part of pale stucco like spattered clay, and the roof red-tiled. Littlefield was the Great Scholar of the neighborhood; the authority on everything in the world except babies, cooking, and motors. He was a Bachelor of Arts of Blodgett College, and a Doctor of Philosophy in economics of Yale. He was the employment-manager and publicity-counsel of the Zenith Street Traction Company. He could, on ten hours' notice, appear before the board of aldermen or the state legislature and prove, absolutely, with figures all in rows and with precedents from Poland and New Zealand, that the street car company loved the Public and yearned over its employees; that all its stock was owned by Widows and Orphans; and that whatever it desired to do would benefit property-owners by increasing rental values, and help the poor by lowering rents. All his acquaintances turned to Littlefield when they desired to know the date of the battle of Saragossa, the definition of the word "sabotage," the future of the German mark, the translation of *"hinc illae lachrimae,"** or the number of products of coal tar. He awed Babbitt by confessing that he often sat up till midnight reading the figures and footnotes in Government reports, or skimming (with amusement at the author's mistakes) the latest volumes of chemistry, archeology, and ichthyology.

*a Latin phrase from the Roman playwright Terence meaning "hence those tears"

27. The passage as a whole serves primarily to

(A) portray Babbitt's philosophy of work and leisure
(B) portray controversial characters sympathetically
(C) introduce Babbitt and his social and physical setting
(D) condemn snobbery
(E) illustrate class differences

28. The first two paragraphs (lines 1-12) suggest that, for Babbitt, his car was a

(A) substitute for human role models
(B) source of adventure and fascination
(C) means of escape from dealing with other people
(D) harrowing danger but also a necessity
(E) reward for hard work and self-sacrifice

29. In lines 3-4, "The office was his pirate ship" is an example of

(A) metaphor
(B) personification
(C) understatement
(D) oxymoron
(E) allusion

30. In the second paragraph (lines 5-12), the narrator characterizes Babbitt as

(A) superstitious
(B) pessimistic
(C) meticulous
(D) matter-of-fact
(E) idealistic

31. Why does Babbitt regret having greeted Doppelbrau "with more cordiality than he had intended" (lines 19-20) ?

(A) He prefers not to show his emotions.
(B) He does not want to mislead his neighbor.
(C) He and Doppelbrau are competitors.
(D) He disapproves of his neighbor.
(E) He likes to be precise.

32. In context, the phrase "no architectural manners whatever" (line 26) suggests that the house

(A) is undistinguished in its features
(B) is conservative in its design
(C) breaks accepted rules of building
(D) has garish adornments
(E) seems particularly uninviting

33. Babbitt uses the term "Bohemian" (line 29) to describe neighbors that he believes are

(A) wasteful
(B) unsophisticated
(C) intentionally malevolent
(D) refreshingly carefree
(E) morally lax

34. The capitalization of "Great Scholar" (line 44), "Public" (line 54), and "Widows and Orphans" (line 56) suggests that these terms

(A) are used only in reference to other terms
(B) have different meanings to Babbitt than to other people
(C) are meant to be read ironically
(D) have been translated from another language
(E) signal the pride state legislators take in their work

35. The narrator suggests that Howard Littlefield's presentations "before the board of aldermen or the state legislature" (line 51) are characterized by

(A) engaging, casual anecdotes
(B) subtle, malicious inconsistencies
(C) daring, idealistic proposals
(D) elaborate, slanted data
(E) earnest, irrefutable research

36. In lines 66-67, the phrase in parentheses implies that Littlefield is actually

(A) forgiving
(B) curious
(C) self-important
(D) witty
(E) erratic

37. The narrator suggests that Littlefield's acquaintances, including Babbitt, are characterized by

(A) jealous suspicion of Littlefield's accomplishments
(B) naïve trust in Littlefield's expertise
(C) mild annoyance at Littlefield's intellectual snobbery
(D) envious respect for Littlefield's wealth
(E) perverse curiosity about Littlefield's background

View with a Grain of Sand

We call it a grain of sand
but it calls itself neither grain nor sand.
It does just fine without a name,
whether general, particular,
permanent, passing,
incorrect or apt.

Our glance, our touch mean nothing to it.
It doesn't feel itself seen and touched.
And that it fell on the windowsill
is only our experience, not its.
For it it's no different than falling on anything else
with no assurance that it's finished falling
or that it's falling still.

The window has a wonderful view of a lake
but the view doesn't view itself.
It exists in this world
colorless, shapeless,
soundless, odorless, and painless.

The lake's floor exists floorlessly
and its shore exists shorelessly.
Its water feels itself neither wet nor dry
and its waves to themselves are neither singular nor plural.
They splash deaf to their own noise
on pebbles neither large nor small.

And all this beneath a sky by nature skyless
in which the sun sets without setting at all
and hides without hiding behind an unminding cloud.
The wind ruffles it, its only reason being
that it blows.

A second passes.
A second second.
A third.
But they're three seconds only for us.

Time has passed like a courier with urgent news.
But that's just our simile.
The character's invented, his haste is make-believe,
his news inhuman.

—Wislawa Szymborska
from *Polish Poetry of the Last Two Decades of Communist Rule*,
translated by Stanislaw Barańczak and Clare Cavanagh
Northwestern University Press, 1991

38 The statement "Our glance, our touch mean nothing to it" (line 7) helps to establish the concept of

(1) human resentment of the natural order
(2) nature's superiority
(3) human control over the environment
(4) nature's indifference

39 The purpose of lines 14 through 18 is to present

(1) a contrast with human reliance on the senses
(2) a focus on the complexity of natural events
(3) an emphasis on human need for physical beauty
(4) an appreciation for the role of nature in everyday life

40 Lines 30 through 33 contribute to the poem's meaning by

(1) questioning the finality of death
(2) commenting on human perception
(3) revealing the power of anticipation
(4) describing an unusual phenomenon

41 The inclusion of the figurative language in the final stanza serves to

(1) modify an argument
(2) stress a value
(3) reinforce a central idea
(4) resolve a conflict

42 The poem is developed primarily through the use of

(1) examples
(2) exaggerations
(3) cause and effect
(4) question and answer